



隔屋好远  
Far From Home

# *Far from Home*

project proposal  
Zhibin Qin

## What do you want to make

*Far from Home* is a film shows my life situation of living in the Netherlands during the past two years. In this project, I pay attention to myself, listen to my own voice and speak for my feelings. I strongly miss my home in China but also try to make some good achievements here in the Netherlands. The complexity of living conditions and life goals created huge pressure on me. I want to share the pressure and communicate with others who are going through a similar situation.

The short version of *Far from Home* link: <https://youtu.be/Y1ptdVfPIBQ>



Still from *Far From Home*

## How do you plan to make it

This project is still working in process and I edited a short version which joined the united exhibition at EYE Film Museum on March 2019.

In the short version of *Far from Home*, I documented the view in Rotterdam, like the harbor and bridges, streets of the city center and train station. I carefully framed these views and edited a cold color tone. Afterward, the city looks extremely cool and beautiful on screen. They preciously showed my impression of Rotterdam, which was modern, pretty but no sense of belonging. Along with images, I recorded daily conversations with my family members on the phone, we talked about things in life, they were curious about my life in Rotterdam and I asked them about their lives and changes in my hometown.



Still from *Far From Home*

For the final version of *Far from Home*, I will first shoot more images in Rotterdam, especially places remind me home, like the China town, tunnel near the sea where I usually took a walk and the old apartment I lived. Meanwhile, I will collect more information from conversations not only with families but also from old friends. After that, I will try to combine these two different material together to clearly describe two situations and emotion in the film.

## Why do you want to make it?

In the first year of Piet Zwart Institute, I have been making short films by learning cinematic techniques, editing methods, and adopting different narrative approaches. Among all film projects I have created, I tried to be critical to speak for justice; I tried to maximize the aesthetics of image in the film; I tried to learn the narrative methods from the Structural Film Movement. All the efforts I have made was for forming my own cinematic language and knowing my real motivation in filmmaking.

Thus after a long journey of exploring, I noticed that film is a platform, which I can also use it to communicate with myself and listen to my own voice. Before the idea of making *Far from Home*, I made two short films which the content was based on my personal life, and through experiments, I considered that the more honest I narrate in the story the more effective my film can be. I want to construct a space where people can take off their burden and communicate with themselves more honestly, let viewers feel be cared and touched through my story. During this process, my cinematic language will be formed and my motivation for filmmaking will be clearly stated.



Still from *Far From Home*



## Relation to a larger context

During the exhibition at EYE Film Museum, some people recognized that the content, the cinematic style and the narrative approach of *Far from Home* are similar to *News from Home* made by Chantal Akerman in 1977. Some people think it as a film about New York at 1970s, a film about her mother or a film about herself. However, I think she made a film about us, she let us to decided what is important to see in the film and let us connect with our individual lives. What she built up in *News from Home* is a friendly space where everyone can find their own belongingness.

It is undeniable that I was affected by Akerman and I admired her works. Through *News from Home*, I noticed that film is a platform, which I can just use it to communicate with myself and listen to my own voice, the more honest I narrate in the story the more effective my film can be and more connections can be made with viewers. To prove this brilliant potential of film, I will try to explore in *Far from Home*.



Still from *News from Home* by Chantal Akerman, 1977

## Relations to previous practice

In the beginning of study year in PZI, I considered that film is a tool, which serves the public. It must relate to people's life and phenomenon in our society, the implication of film is to share the social responsibility. That was why I started to focus on the haze pollution in my hometown and the sexual violence in a kindergarten in Beijing. After that I paid more attention on cinematic techniques and narrative approach, due to the advantage of having talented eyes to capture glorious scenes, I made few experimental films to develop the strongest feature in my cinematic language. Meanwhile, depended on the disadvantage of narration, I tried to look for the most suitable narrative method by looking into Structure Films. Until then, filmmaking was considered as a mission to fulfill the desire of others or a formula that can be split to learn, it was difficult to identify my cinematic feature through these I films because I was not clear about what the real motivation of making film was.

After that I noticed Filmmaking is actually the process of knowing a person itself more, despite the concept of constructing the brilliant story or gorgeous pictures, filmmakers should respect their inner voice and speak for the true feeling, then the film will be equipped with power, communicating ability and effective energy automatically.

In my graduation project *Far from Home*, I will present a film that speaks for myself, my feeling of missing home. I believed that at this moment, I have moved into another level in filmmaking, it guides me to not only form my cinematic language but also understand what the value of filmmaking is.

## Reference

1. Akerman, Chantal; David, Catherine; Michael, Tarantino (1995). *Bordering On Fiction: Chantal Akerman's D'Est*. Minneapolis, Walker Art Center; New York: Distributed Art Publishers
2. Sitney, P. Adams. *Visionary Film: The American Avant-Garde 1943-1978*. Second Edition, Oxford University Press 1979
3. *News from Home*, reviewed by Nadin May,  
<https://theartsofslowcinema.com/2017/08/04/news-from-home-chantal-akerman-1977/>
4. P. Adams Sitney, (2002) "Structural Film" in *Visionary Film*. Oxford: Oxford University Press, 2002. pp. 347-370.
5. *News from Home*: <https://www.youtube.com/watch?v=xna5T9QkQ04>

## Previous projects:

1. *Air Addiction*: [https://www.youtube.com/watch?v=nWP7G5Ca-c4&list=PLlGUzclkWY98QJFt\\_8HSljjbigB0srCqN](https://www.youtube.com/watch?v=nWP7G5Ca-c4&list=PLlGUzclkWY98QJFt_8HSljjbigB0srCqN)
2. *Intersection* : <https://www.youtube.com/watch?v=BiCXzwOZgP4&t=80s>
3. *Slow in Florence*: <https://www.youtube.com/watch?v=Fl3-VgHdF4c>
4. *4 Rooms* : <https://youtu.be/-b4VZ5-mx6I>
5. *Walk Slowly* : <https://www.youtube.com/watch?v=BJWsis5wfsU&t=35s>
6. *After living in Holland for a year* : <https://www.youtube.com/watch?v=jAwE96SmT94&t=66s>